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selection, just as they happened to come in the Smithsonian entry-book. Of these, 2950 are made of bone or ivory, the latter predominating; 175, of skin and intestines; 275, of wood; 530, of wood and ivory lashed together by means of raw hide or sinew; 75, of grass woven; and 165, of stone.

Making due allowance for portableness, the caprice of the collector, his effort to represent every class and form of objects, rather than the number in each class and of each form, the specimens in this collection give a tolerably accurate idea of Eskimo life. These people, during the long and dreary winter, are not idlers. When food is abundant every member of the family, shut in from the stinging cold, is engaged in carving, embroidering, leather-dressing, or, at least, in the manufacture or ornamentation of something connected with their daily lives.

Everything must be beautified. The club with which a seal is knocked on the head, the ivory knife used in cutting slices of snow for their crystal houses, the thousand and one little spear rests, hafts, and shafts, dead-eyes, toggles, buttons, pendants, bottle-mouths, dog-harness fastenings, leather burnishers, are all carved into the shape of some familiar object, or engraved with the scenes of daily life.

The most of these objects are very small, not larger than a lady's penknife. They are nearly all used in their operations on the ice and snow, or in their kyaks on the water. The possibility of losing them, therefore, is very great, and the probability of their being found many centuries hence very small. Add to this that only three per cent are stone implements, that is, stone points on wooden hafts, and that those of the remainder which are most likely not to be lost are of wood, leather, or other perishable material, and we have some slight clew to the relation existing between the relics of the Cave-man which have come to light, and the number and variety of implements which he actually used.

Whether Professor Dawkins has succeeded in making out his case or not, the pleasure of reading the blurred monuments of the remote past by the light of our own time is undiminished; and a greater stimulus is furnished both to explore more thoroughly the caves and graves of the past, and to read more carefully the story of modern savage life.

OTIS T. MASON.

ARCHITECTURE.

HISTORICAL STUDIES OF CHURCH-BUILDING IN THE MIDDLE AGES. *Venice, Siena, Florence.* By CHARLES ELIOT NORTON. New York: Harper & Brothers. vi + 331 pp. 8vo.



SINCE Mr. Fergusson in his *Handbook of Architecture* first made his vigorous plea for the importance of architectural monuments in historical studies, so much has been written which introduces architecture as the key to the character and condition of the people and period under examination, that a contribution in this direction many might have expected to find in Professor Norton's *Historical Studies of Church-building in the Middle Ages*, dealing with Venice, Siena, and Florence. A novel way of examining the history of these cathedral cities, or else a critical analysis of their architecture, with the processes employed in the construction, would alone seem to justify a fresh publication under

such a title, so numerous are the works on these cities, and so often have their archives been ransacked. Indeed, it may be for this very reason that Professor Norton felt the need of a clear compilation of the material at hand. Be this as it may, he makes the church-building merely a text in these Studies for the discussion of the influences amid which these famous cathedrals were built. Those interested in architecture will be disappointed to find so few criticisms or reflections upon the cathedrals themselves, and to hear little of the processes of building and the relation of masters and workmen in the Middle Ages, — the latter being a question much discussed of late in England. The author in his preface mentions the paucity of documents relating to these subjects; yet this he does without apology, turning rather his attention resolutely to matters of more general historical interest. Judged as purely historical, these Studies can hardly be said to present anything either in fact or in theory which is new, — nor does the author seem to claim this; but the cultivated public will none the less enjoy the judicious compilation and clear *résumé* of historical events, forming one of the most interesting periods in the history of the world, which Professor Norton has given us with the lucidity of thought and precision of expression which belong only to a writer of his high literary ability.

The Study devoted to Venice begins with a consideration of the influences which led to a revival of the arts in the beginning of the eleventh century under the fostering care of the Church, — the ark which was the refuge of intellectual life during the deluge of barbarism which had overwhelmed Europe. This revival of civilization naturally began in those places which had the greatest intercourse with the East, the source of the world's civilization. Of all such places Venice was the one where, from its early trade with the Levant, Byzantine art would have most influence, and its chief monument, the Church of St. Mark's, with its domes and its mosaics, its marbles and its carvings, is full of the glow of color and the poetry of the East. This love of pomp and Oriental sensuousness was curiously blended with the shrewdness and enterprise of a race of traders whose high standard of personal honesty insured remarkable civic integrity. Isolation begot an intense love of their peerless city. All these characteristics, their causes and results, are acutely analyzed, and we are shown how nothing short of the lavish devotion of the united city could have perfected the glories of St. Mark's. After this preparation it is hard to be satisfied with a cold, brief notice of St. Mark's itself; but Professor Norton passes rapidly on to a detailed account of the Third Crusade and of its embarkation in a Venetian fleet. The long, gossipy extract from a contemporary chronicler, Villehardouin, is not without interest, but it hardly consoles us for not giving us more knowledge of the effect upon the Venetian architecture of the return of these same Crusaders after they had seen the Byzantine splendors of Constantinople, and in default of documents bearing upon this subject, we can but regret that Professor Norton, although remarking upon the tardy introduction of the Gothic style from the North, should not have touched upon the apparent refutation which this fact offers to the plausible theory that it was the Crusaders returning from one of their expeditions who first introduced, if not the form of the pointed arch, at least the fashion for it, after having seen the beautiful Saracenic architecture, with its elegant pointed arches and

slender columns; for the former might have been seen in Cairo as early as the eighth century.

Professor Norton next takes up Siena, and in his study of its condition and character he strikingly shows how in a city of mediæval Italy all increase of power—even such as came from war—was instantly followed by an appeal to art to beautify the city, and to typify in monuments its increased importance; for a victory almost necessitated the gift of votive offerings made in the hour of need. Thus, not only, contrary to the accepted proverb, the arts did not languish in time of war, being called in to grace the triumph and strike fresh humiliation upon a conquered rival, but the time of the greatest riot and turbulence in these cities coincided with the period of their greatest artistic production. This turbulent civilization, with its intense vitality, is most interesting, and the reader cannot fail to be fascinated by the details which the author has diligently brought together. We follow eagerly the story of the endless feuds between Guelf and Ghibelline as they plot and fight through the narrow, precipitous streets, and at the call of the bell from the beautiful campanile we picture them forming for a procession up to the cathedral in that incomparable shell-shaped piazza, still so well preserved that, as Professor Norton happily expresses it, “the old palaces sullenly gaze on the cheap activities of the daily market.” The true mediæval life is more easily pictured in Siena than in its rivals who have had a larger share of modern prosperity, for the former never recovered from the plague of 1348, which swept away two thirds of its population and arrested work upon the magnificent project of a cathedral to surpass all Gothic churches in Italy. The existing cathedral, with its picturesque frontispiece by Giovanni Pisano, dates from the preceding century, as does also the matchless pulpit wrought by the elder Pisano. The author's appreciation of these two masterpieces makes us the more regret that he does not dwell upon the beauty of the noble interior of the cathedral, which has an exceptional interest from the unique arrangement of its octagonal dome,—the treatment being more Gothic than most Italian efforts to adopt, or rather to adapt, that style; for, as Professor Norton remarks, the Italian architects erected a double building, the inner and real structure built of masonry banded firmly with iron, which enabled them to veneer the walls with an ornamental Gothic mask. This abuse of all true Gothic principles he attributes to a misunderstanding of that style; but the evil of this double-faced construction must be traced to a deeper cause than that, for the Italians only did with the Gothic what their Roman ancestors did when they applied the Greek orders to their own radically different constructions, and what is being done to-day in all countries where architects consider construction one art and its decoration another.

The chief factor in the development of Florence in the thirteenth century were the “Arti,” trade associations which in their combination to protect themselves against the tyranny of the nobles, no less than in their public-spirited enterprise, correspond to the Guilds of the North. A long-continued struggle, in which of course the inveterate Guelf and Ghibelline animosity added never-failing fuel, created the fiery atmosphere wherein were wrought the masterpieces of Florentine art. A marvellous activity distinguished the last decade of the thirteenth century, during which the Cathedral of St. Mary of the Flower was begun, from the designs of Arnolfo, whose record as an architect

is unsurpassed. The Palazzo Vecchio, the Bargello, Santa Croce, and the great battlemented city wall, also from his design, make his name glorious. In 1334 Giotto began his famous Campanile, which Professor Norton characterizes as “the most exquisite building of modern times,” unqualified praise at which many architects will demur. The general proportions of the Campanile are certainly graceful, while the details are refined; but the lack of robust emphasis at its base and of predominating divisions in its monotonous panelling deprive it of the dignity necessary to the highest merit in so large a structure. Florence, in spite of war at home and abroad, and decimated by plague and famine, pushed forward its public and private buildings, and before long began to enlarge its cathedral. The judicious means taken to insure this being done in the best manner is most instructive to us happy-go-lucky people, who cannot realize that as in other things, so in art, good results can only follow wise counsels. Thus, when this enlargement of the cathedral had been decided upon, a drawing of the proposed design was hung up on the outside of the church, and a model of the proposed nave columns was exhibited with a placard saying that all criticism made to the Board of Works within eight days would be well received. Again, when new bronze doors were to be made for the baptistery, six prominent artists were invited to make, within a year, a model of one panel in competition, the work of all to be paid for, and to the author of the best design was promised the making of the whole door. This resulted in the famous door of Ghiberti. Later, also, when a competition was opened to crown the cathedral with a dome, all models sent in were liberally paid for, and the Board of Works called in experts to advise them in technical matters; but the best man, once chosen, was left unhampered in carrying out his plans. Thus it was to no lucky accident that Florence owes Brunelleschi's wonderful dome. In this connection it is amusing to hear Vasari, the early historian, complaining that in Florence at that period every man claimed to know in matters of art as much as the skilled masters themselves. The history of all this period is most instructive to us, who are younger in art than the Florentines five centuries ago. It is not encouraging to us, it must be confessed, to find later in the fifteenth century that the increase of intelligence among the Florentines was accompanied by the growth of selfishness, and men no longer thought first of public works, but rather of private enterprises, and built palaces for themselves rather than churches and state monuments.

In the appendix to the three Studies are documents in Latin relating to the cathedral of Siena; as nearly all of these have been previously published, the necessity of their reappearance is not evident. Very welcome, on the contrary, is a second appendix, in which the author speaks—unfortunately very briefly—of the irregularities to be found in mediæval buildings even in apparently symmetrical features, and a quotation is given from Mr. Ruskin declaring “that these variations are not mere blunders nor carelessness, but the result of a fixed scorn, if not dislike, of accuracy in measurements.” Professor Norton's reflections are more judicious, for he says distinctions should be made between those artistic variations which are beautiful, and those irregularities, the result of accident, which injure the design. Such accidents constantly occurred from the delays—often of centuries—in completing the structure. But surely, then, it is not unnatural to explain even the

artistic variations as due to accidents only turned more cleverly to account by a true artist.

ARTHUR ROTCH.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

MESSRS. JAMES R. OSGOOD & CO. have published, in book form, an illustrated edition of Dr. Angell's *Records of the late William M. Hunt*, which appeared some time ago in the *Atlantic Monthly*; Sensier's *Jean François Millet—Peasant and Painter*, also illustrated, which was published as a serial in *Scribner's Monthly*; and the second volume of Viollet-le-Duc's *Discourses on Architecture*, uniform with the first volume, issued some years ago.

FOREIGN.

MR. C. L. EASTLAKE has in hand, for Messrs. Longmans, an illustrated work, entitled *Notes on Foreign Picture Galleries*, which will treat of the Brera Gallery, Milan, the Louvre, and the Pinakothek at Munich.

MR. REID, of the Print Room in the British Museum, is to make a catalogue of the prints in the Duke of Devonshire's library at Chatsworth, according to *The Athenæum* one of the finest gatherings of the kind, which has never yet been thoroughly searched, still less described.

MR. ELLIOT STOCK will soon publish an illustrated account, by Mr. Cornelius Nicholson, F. S. A., of the Roman villa recently discovered in the Isle of Wight.

MESSRS. GEORGE BELL & SONS have in preparation an illustrated work on *Bookbinding of all Ages*, edited by Mr. Joseph Cundall.

MR. DOUGLAS, of Edinburgh, has in the press the two series of lectures on Early Christian Art in Scotland lately delivered by Mr. Joseph Anderson, of the Edinburgh Museum of Antiquities, as Rhind Lecturer in succession to Dr. Arthur Mitchell. — *Athenæum*.

MR. DUPLESSIS is engaged upon a monograph on the life and works of Martin Schongauer, illustrated by photo-gravures by Amand-Durand.

MR. K. WITTWER, Stuttgart, announces the re-publication of the engravings executed by Chr. von Mechel after Holbein's Dance of Death, the Passion Drawings, and thirteen portraits by the same master.

MR. M. RIEGER, Munich, publishes *Les Petits Maîtres Allemands. I. Barthélémy et Hans Sebald Beham*, by Eduard Aumüller, illustrated with wood-cuts.

COUNT ZORZI, the author of a pamphlet on the restoration of St. Mark's, is about to publish an illustrated work on the monuments of Venice.

M. SPASOF is preparing an important work on Russian ornamental art, on which, says *The Academy*, he has been engaged during the past twenty years, and which is expected to throw valuable light on the origin and characteristics of the art of Russia. M. Spasof has lately been granted 15,000 roubles by the government to enable him to complete the publication.

NEW PUBLICATIONS.

AMERICAN.

COOK, CLARENCE. *The house beautiful: essays on beds and tables, stools and candlesticks.* [New ed.] New York: Charles Scribner's Sons. 1881 [1880]. 336 pp. Illustr. 8vo. Cloth, \$4.

FRENCH, HARRY W. *Gems of genius: famous painters and their pictures.* Boston: Lee & Shepard. 1881 [1880]. 203 pp. 50 illustr. Square 8vo. Cloth, \$3.

Modern architectural designs and details. [Designs for modern dwellings, etc., with elevations, plans, and details to scale, by architects of New York, Boston, etc.] To be completed in 10 parts. New York: Bicknell & Comstock. 1880. Part I. 8 plates. Fol. \$1.

PUTNAM, J. PICKERING. *The open fireplace in all ages.* Boston: James R. Osgood & Co. 1881 [1880]. x + 202 pp. 269 illustr. and 36 plates. 12mo. Cloth, \$2.

SCHLIEHMANN, DR. H. *Ilios, the city and country of the Trojans: results of researches and discoveries on the site of Troy and throughout the Troad, in the years 1871, '72, '73, '78, '79; including an autobiography of the author; with a preface, appendices, and notes by Profs. Rudolf Virchow, Max Müller, A. H. Sayce, J. O. Mahaffy [and others].* New York: Harper & Brothers. 1881 [1880]. xvi + 800 pp., maps, plans, and about 1800 illustr. 8vo. Cloth, \$12.

SCHLIEHMANN, DR. H. *Mycenæ: narrative of researches and discoveries at Mycenæ and Tiryns; preface by W. E. Gladstone; new ed., with important additions and new plates.* New York: Charles Scribner's Sons. 1880. 68 + 404 pp. Maps, plans, and 700 illustr. 4to. Cloth, \$7.50.

WINCKELMANN, J. *History of ancient art*, translated by G. Henry Lodge. Boston: James R. Osgood & Co. 1880. 4 vols. in 2. xvi + 491 pp. and xx + 507 pp. Plates. 8vo. Cloth, \$9.

FOREIGN.

Alte kunstgewerbliche Arbeiten aus des Leipziger Ausstellung 1879. Nach Auswahl des Comité's in Lichtdruck ausgeführt durch die A. Naumann'sche Lichtdruckerei in Leipzig. Unter Redaktion von M. zur Strassen. 2.-4. Lfg. Dresden: Gilbers. 1880. Each part (10 heliotypes), 10 marks.

Baukunst der Renaissance. Entwürfe von Studirenden der technischen Hochschule zu Berlin unter Leitung von J. C. Raschdorff. Berlin: Wasmuth. 1880. 5 pp. and 65 plates. Fol. 40 marks.

BALZE, R. Ingres, son école, son enseignement du dessin; par un des ses élèves (R. B., ex-inspecteur du dessin dans les écoles de la ville de Paris); et ses notes recueillies par MM. P. et A. Flandrin, Lehmann, Delaborde, etc. Paris. 26 pp. 8vo.

BLANC, C. *L'œuvre de Rembrandt, décrit et commenté par M. C. B., de l'Académie Française, professeur au Collège de France.* Ouvrage comprenant la reproduction de toutes les estampes du maître exécutée sous la direction de M. Firmin Didot. Paris: Quantin. xlv + 328 pp., large 4to, and 2 albums of 371 plates. (20 copies at 2,000 francs, 80 at 1,000 francs, 400 at 500 francs.)

BOITO, A. *Architettura del medioevo in Italia.* Con introduzione sullo stile futuro dell'architettura italiana. Milano. 1880. xlv + 331 pp. 32 illustr. 12 marks.

British painters of the eighteenth and nineteenth centuries. With 80 examples of their work engraved on wood. London: Bogue. 162 pp. 4to. £1 1s.

CARÉNOU, E. *Perspective des ateliers. Traité de projection isométrique sans géométrie descriptive, pouvant servir de complément aux différents cours de dessin linéaire.* Par E. C., ingénieur des arts et manufactures. Paris: The author, 9 rue Clapeyron. 36 pp., 8vo, and 13 plates. 2.50 francs.

Catalogue des tableaux, bas-reliefs et statues exposés dans les galeries du musée de la ville d'Arras, publié par la Commission des Beaux-Arts. 3^e éd. Arras. xii + 170 pp. 8vo.

CHAMPEAUX, A. DE. *Pierre Berton, de Saint-Quentin, maître tailleur de pierres et sculpteur au XVI^e siècle.* Paris: Quantin. 15 pp. Illustr. 8vo. (Extract from the *Gazette des Beaux-Arts*.)

CHARLES, R. *Les artistes manœuvres de l'église Saint-Pierre-de-la-Cour d'après des documents inédits (1471-1574).* Par l'abbé R. C., vicaire, de la Soc. Hist. et Arch. du Maine. Le Mans: Pellechat. 43 pp. Illustr. 8vo. (Extract from *Bulletin Monumental*.)

COURAJOD, L. *Observations sur deux dessins attribués à Raphaël et conservés à l'Académie des Beaux-Arts de Venise.* Paris: Champion. 12 pp. 5 illustr. (Extract from *L'Art*.)

Etcher, The. *Thirty-seven examples of the original etched work of modern artists.* Vol. II. London: Low. Fol. £2 12s. 6d.

FRA ANGELICO. By Catharine Mary Phillimore. (Great Artists.) London: Low. Post 8vo. 3s. 6d.

FRÖRIE, A. *Anatomie für Künstler. Kurzgefasste Anatomie, Mechanik und Proportionslehre des menschlichen Körpers.* Mit 39 Holzschnitt-Taf. gez. von Rch. Helmert. Leipzig: Breitkopf & Härtel. 1880. vii + 95 pp. and 42 pp. explanations. 4to. 10 marks.

FÜHRICH, JOS. VON. *Die Kunst und ihre Formen.* Aus dem Nachlasse. Würzburg: Woerl. iv + 94 pp. 8vo. 1.30 marks.

GOVER, LORD R. *The great historic galleries of England.* London: Low. Fol. £1 16s.

HADEN, FRANCIS SEYMOUR. *The etched work of Rembrandt.* A monograph. London: Macmillan. Royal 8vo. 7s. 6d.

HÄHNEL, E. JUL. *Sculpturen an dem königl. Museum und dem alten königl. Hoftheater zu Dresden, ferner: Denkmäler, Statuen, Entwürfe, Reliefs, etc.* 3.-6. Lfg. Dresden: Gilbers. 1880. Fol. Each part (6 heliotypes), 6 marks.

JONVEAUX, E. *Histoire de trois potiers célèbres: Bernard Palissy, Josiah Wedgwood, Frédéric Böttger.* 2^e éd. Paris: Hachette & Cie. 282 pp. 18mo. 1.25 francs. (*Littérature populaire*.)

JULIEN-LAFERRIÈRE, L. *L'art en Saintonge et en Aunis; par l'abbé L. J.-L., présid. de la Comm. des Arts et Monum. Histor. de la Charente-Inférieure.* Tome I. Arrondissement de Saintes. Paris: Claessen. 40 pp. Large 4to.

KRUMBHOLZ, K. *Das vegetabile Ornament.* (As previously announced.) 3.-6. Lfg. (Conclusion.) Each part, 10 marks.